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ONTARIO
DEPARTMENT OF
EDUCATION

# General and Advanced Levels of Instruction in Grade 13

# English

JANUARY, 1966

As recommended by the General and Advanced Committee which conducted part of the Grade 13 studies, the suggested outlines listed below have been prepared at the direction of the Minister of Education by the Curriculum Division with the assistance of university and secondary school personnel. The outlines are to be considered as working papers rather than definitive courses. It is expected that they would be subject to further development and change if it is decided to submit them to field testing. They are being distributed to the universities and to the secondary schools for evaluation.

GA. 31 Accountancy and Secretarial Studies

GA. 13 Art

GA. 17B Biology

GA. 11 Classics

GA. 18 Chemistry

GA. 4 English

GA. 46 français

GA. 15A French

GA. 17E General Science

GA. 7 Geography

GA. 15B German

GA. 9 History

GA. 12 Mathematics

GA. 16 Music

GA. 17C Physics

# BROAD SUGGESTED OUTLINES OF PROPOSED GENERAL AND ADVANCED COURSES IN ENGLISH

## SECTION ONE

### The Committee's Preamble

The members of the Committee respectfully draw the attention of the Minister to certain principles which should be remembered if the proposed courses are to have real significance.

1 Grade 13 English has a twofold character. It represents not only the culmination of years of study, but also a preparation either for further formal study of the subject or for the informal enjoyment of literature all through life. The courses should therefore serve both to integrate what has already been learned and to introduce the new learning experiences that lie ahead.

2 The quality of the teaching is vital to the courses. Teachers will need opportunities for special preparation, with help from the universities, before they undertake this task. They will also require time to organize their day-to-day programs, and assess their students' work.

3 Examinations should grow naturally out of the courses, and not be an incubus upon them. The teacher who handles the studies should set and mark the examinations, according to appropriate standards.

4 Adequate school libraries and flexible learning quarters are essential, as well as access to good public libraries.

NOTE: One member of The Committee on General and Advanced Levels in Grade 13 English took an active part and concurred in developing the courses, but found himself unable to approve subsequent editing and could not submit amendments in time.

## SECTION TWO

### Proposal for a Grade 13 English Course at the General Level

### A A name for the Course

TWENTIETH CENTURY LANGUAGE AND LITERATURE.

### B The Aims of the Proposed General Level Course

1 The General Level Course should ensure certain things:

(a) the challenge of fresh interest

(b) an acquaintance with the best literature of our own time

(c) the improvement of expression in writing based on the student's observation, reading, and imagination

(d) competence in the arts of discussion and argument

(e) awareness of accepted usage in spoken English

(f) wide reading of a variety of works not studied in the course; parallel reading; regular reading of magazines, newspapers, and periodicals of good quality; judicious use of radio and television to illuminate literature and develop discrimination in the use and enjoyment of these media.

2 It is also desirable that the quality of the teachers, the resources available, and the variety of methods used in the General Course combine to make it an excellent course in its own right, with high prestige.

### C The Content of the Proposed General Level Course

### I The Writing Program

Students should write at least four essays of 350-500 words related to their studies in the course, and as much varied formal and informal writing as their total Grade 13 program will permit.

### II Notes on Implementing the Course in Literature

#### Note (a) Comprehensive and Limited Study

Comprehensive study in the classroom should involve close reading of significant passages, searching analysis of fundamental techniques and themes, and the use of varied approaches which lead to understanding of the

artistic merit and significance of a work. The works chosen for comprehensive study should be selected from those of authors who have made major contributions to literature.

Limited study will include a less thoroughgoing analysis of works chosen to complement the major texts. The study might include discussion of the relationship of these works to the major texts in technique, genre, or theme.

Works for limited study need not be chosen from the writings of obviously major authors, and might embrace at least one example of lighter work, with little or no "classical" standing, for contrast, and the demonstration of specific aspects of the writer's art.

In addition to these minimum requirements for formal study, the student should be expected to read, as widely as his time permits, works of varied types and merits, either for specific projects or for the extension of his experience, grasp, and enjoyment of literature. Students may perhaps not be examined on collateral reading, but they should make its value felt in discussion and in the quality of their responses to examination questions on the required reading.

## Note (b) An Optional Method of Introducing the Course

Some teachers may wish to open the course with a short study of the techniques employed in different types of literary works to be taught, so that students will have a working knowledge of comparative form and technique to apply in their continued reading and study. Such an introduction could deal with examples of short stories, one-act plays, prose, and poems, and might last about a month.

## III Works to be Studied

### 1 FICTION

*Comprehensive study* of at least ONE novel; *limited study* of at least TWO more.

*Limited study* of five or six short stories.

Suitable novels or short stories might be chosen from the works of such recognized authors as (here listed in alphabetical order):

Morley Callaghan, Joseph Conrad, Scott Fitzgerald, Graham Greene, Ernest Hemingway, James Joyce, Rudyard Kipling, D. H. Lawrence, Katherine Mansfield.

Novels might be chosen from the works of many other recognized authors who have not written short stories.

### 2 DRAMA

*Comprehensive study* of at least ONE play; *limited study* of at least TWO more.

The plays should be chosen from the works of such recognized authors as (here listed in alphabetical order):

Edward Albee, Maxwell Anderson, Jean Anouilh, J. M. Barrie, Samuel Beckett, Robert Bolt, Paddy Chayefsky, Anton Chekhov, John Coulter, Noel Coward, Robertson Davies, Christopher Fry, Jean Giraudoux, Henrik Ibsen, Arthur Miller, Sean O'Casey, Eugene O'Neill, John Osborne, Terence Rattigan, Peter Shaffer, George Bernard Shaw, J. M. Synge, Arnold Wesker, Thornton Wilder, Emlyn Williams, Tennessee Williams.

### 3 POEMS

The study of poems from the works of at least TEN modern poets, for example (here listed in alphabetical order):

Patrick Anderson, W. H. Auden, Margaret Avison, Earle Birney, Charles Bruce, Philip Child, Leonard Cohen, E. E. Cummings, Louis Dudek, T. S. Eliot, Robert Finch, Robert Frost, Ralph Gustafson, Thomas Hardy, A. E. Housman, Robinson Jeffers, George Johnston, A. M. Klein, Raymond Knister, D. H. Lawrence, Irving Layton, Douglas Le Pan, Vachel Lindsay, Dorothy Livesay, Amy Lowell, Robert Lowell, L. A. MacKay, Anne Marriott, Edgar Lee Masters, Louis MacNeice, Jay Macpherson, Marianne Moore, P. K. Page, Marjorie Pickthall, Ezra Pound, Carl Sandburg, Duncan Campbell Scott, Frank R. Scott, Raymond Souster, Wallace Stevens, William Carlos Williams, W. B. Yeats.

**SECTION THREE**

## Proposal for a Grade 13 English Course at the Advanced Level

### A A Name for the Course

ENGLISH LANGUAGE AND LITERATURE

### B Desirable Aims of the Proposed Advanced Level Course:

1 to provide a demanding and challenging year of English studies for students who have special interests and abilities in the subject

2 to develop discrimination and sound literary judgement through the study of plays, poems, novels, short stories, and other prose works of high quality and reputation

3 to increase facility in various kinds of writing based on reading, observation, and imagination

4 to teach the student to investigate and discuss techniques, ideas, and principles illustrated in the works read

5 to increase awareness of accepted usage in spoken English

6 to stimulate wide reading of a variety of works not studied in the course; to encourage the regular reading of magazines, newspapers, and periodicals of good quality, and the discriminating use of radio and television to illuminate literature and life

7 to nourish increasing appreciation and enjoyment of worthwhile literature.

### C The Content of the Proposed Advanced Level Course

### I The Writing Program

Writing should form an important part of the course. A student should write a minimum of 4 expository papers of reasonable length, developing naturally from his studies and discussions of the works read, and a regular series of other compositions of different sorts. These may spring from the student's reading in English and other subjects, or from his experience, imagination and interests. Periodicals and magazines of high quality might be used as sources for examples of current writing practice.

### II Relevant Language Studies

Teachers who wish to pursue incidental studies on the history and nature of the language, and the relation of language to literature through such avenues as semantics and linguistics, are encouraged to do so, but such studies should be kept in proportion, and not encroach on time needed for other parts of the course.

### III Notes on Implementing the Work in Literature

#### Note (a) Comprehensive and Limited Study

*Comprehensive study* in the classroom should involve close reading of significant passages, searching analysis of fundamental techniques and themes, and the use of varied approaches which lead to understanding of the artistic merit and significance of a work. For such comprehensive study, the works chosen should be selected from those of authors who have made major contributions to literature.

*Limited study* will embrace a less thoroughgoing analysis of works chosen to complement the major texts. The study might include discussion of the relationship of these works to the major texts in technique, genre, or theme. Works for limited study need not be chosen from the writings of obviously major authors, and might embrace at least one example of lighter work, with little or no "classical" standing, for contrast, and the demonstration of specific aspects of the writer's art.

In addition to these minimum requirements for formal study, the student should be expected to read, as widely as his time permits, works of varied types and merits, either for specific projects or for the extension of his experience, grasp, and enjoyment of literature. Students may perhaps not be examined on collateral reading, but they should make its value felt in discussion and in the quality of their responses to examination questions on the required reading.

## Note (b) An Optional Method of Introducing the Course

Some teachers may wish to open the course with a short study of the techniques employed in different types of literary works to be taught, so that students will have a working knowledge of comparative form and technique to apply in their continued reading and study. Such an introduction could deal with examples of short stories, one-act plays, prose passages, and poems.

## Note (c) Methods of Developing the Course

Teachers are urged to use imaginative methods. Such devices as oral reading, dramatics, round-table discussions, seminars, interviews, debates, reports, and panels should be employed far more than they have been in the past. The classroom lesson or lecture of the old type should be the exception rather than the rule.

Students should have access to recordings, movies, tapes, filmstrips and slides, magazines, and periodicals with any bearing on the course. They should have every opportunity to hear speakers, lecturers, experts, poets, authors, actors and professional men and women who can enlighten them or help them to enlighten themselves. They should attend whatever plays, lectures and panels are available, and participate in as much worthwhile discussion as possible.

## IV Works to be Studied

### 1 Drama

At least 6 suitable plays:

— 2 for comprehensive study,

— 4 for limited study,

from the works of such representative dramatists as (here listed in alphabetical order):

Edward Albee, Jean Anouilh, John Arden, Samuel Beckett, Anton Chekhov, T. S. Eliot, Christopher Fry, Jean Giraudoux, Oliver Goldsmith, Henrik Ibsen, Eugene Ionesco, Ben Johnson, Christopher Marlowe, Arthur Miller, Moliere, Eugene O'Neill, John Osborne, Harold Pinter, Racine, William Shakespeare, George Bernard Shaw, Richard Brinsley Sheridan, Sophocles, J. M. Synge, John Webster, Arnold Wesker, Oscar Wilde, Tennessee Williams.

### 2 The Novel

At least six novels:

— 2 for comprehensive study,

— 4 for limited study,

from the works of such novelists as (here listed in alphabetical order):

Jane Austen, Emily Bronte, Joseph Conrad, Daniel Defoe, Charles Dickens, George Eliot, William Faulkner, Henry Fielding, Scott Fitzgerald, E. M. Forster, Graham Greene, Thomas Hardy, Nathaniel Hawthorne, Ernest Hemingway, Henry James, James Joyce, D. H. Lawrence, Herman Melville, John Steinbeck, W. M. Thackeray, Anthony Trollope, Mark Twain, Thomas Wolfe, Virginia Woolf.

### 3 The Short Story

At least 10 short stories:

— 2 for comprehensive study,

— 8 for limited study,

from the works of such authors as (here listed in alphabetical order):

Morley Callaghan, Anton Chekhov, Joseph Conrad, Graham Greene, Nathaniel Hawthorne, Henry James, James Joyce, Franz Kafka, Rudyard Kipling, Ring Lardner, Thomas Mann, Katherine Mansfield, Somerset Maugham, Guy De Maupassant, O. Henry, Edgar Allan Poe, Katherine Anne Porter, Damon Runyon, "Saki", Robert Louis Stevenson, H. G. Wells, Eudora Welty.

### 4 Poetry

One of the following:

(a) a study of the works of 3 or 4 major poets; some comprehensively, others in a limited sense.

(b) a study of 20-30 poems selected from the works of a larger number of significant poets; some comprehensively, others in a limited sense.

(c) a combination of elements from (a) and (b) above. No listing of poets is considered necessary.

### 5 Prose Other Than Fiction

A limited study of at least 10 works, 1 long and 9 short, from such writers as (here listed in alphabetical order): Joseph Addison, Matthew Arnold, Francis Bacon, Jacques Barzun, James Boswell, John Bunyan, Samuel Butler, Thomas Carlyle, Lord Chesterfield, G. K. Chesterton, Sir Winston Churchill, Robertson Davies, Ralph Waldo Emerson, Northrop Frye, J. B. S. Haldane, Samuel Johnson, Stephen Leacock, C. S. Lewis, John Stuart Mill, Sir Thomas More, John Henry Newman, Samuel Pepys, Plato, John Ruskin, Bertrand Russell, Carl Sandburg, George Bernard Shaw, Richard Steele, Lytton Strachey, Jonathan Swift, Henry David Thoreau, James Thurber, Rebecca West, E. B. White.

## V Possible Arrangements of the Works for Study

Since teachers may prefer to design their studies of the works on the course to suit differing tastes and interests, a number of possible arrangements are given below.

### 1 Study by Types of Literature

(a) Fiction, (b) Drama, (c) Poetry, and (d) Prose Other than Fiction.

### 2 Study by Rhetorical Modes or Modes of Discourse

(a) *Narrative Mode* as illustrated by novels, non-fictional narrative such as biography or history, short stories, and some poetry.

(b) *Dramatic Mode* as illustrated by plays, dramatic monologues, and other dramatic poems.

(c) *Lyric Mode* as illustrated by poems, short stories, essays, plays and novels.

(d) *Expository or Argumentative Mode* as illustrated by essays and other non-narrative prose.

### 3 Study by Genres

(a) *Tragedy,* as illustrated in plays, novels, short stories, and poems.

(b) *Comedy,* as illustrated in plays, novels, short stories, poems and essays.

(c) *Satire,* as illustrated in plays, novels, short stories, poems, and prose selections.

(d) *Lyric* or Personal, as illustrated in poetry.

### 4 Theme Studies in All Types of Works

Studies of such themes as nature, life, death, birth, man, society, appearance and reality, love, fate, and others, as illustrated in the various types of works studied.

### 5 Open Arrangement at the Teacher's Discretion

This open arrangement is included on the assumption that Advanced Level Courses will be given by experienced, well-trained, and highly qualified teachers, who should have the opportunity to experiment with the works on the course so as to achieve its aims more tellingly. This option would not be advisable for relatively inexperienced teachers, who should adopt one of the specific arrangements outlined above.

## VI Individual Studies

Each student will pursue some form of independent study, with guidance from his teacher. This should probably not begin too early in the year, but should occupy up to one-third of the student's time. The teacher should help the student make a list of suitable primary source books and secondary critical or biographical works for intensive reading, and then require regular oral and written reports on what has been discovered. If a whole class were to study in one category in any one year, the teacher's load would be eased, and the studies given greater unity.

## Suggested Forms of Individual Study

1 To become well versed in the works of a single author or a selection of his or her works. The choice of author should be mutually agreeable to the student and the teacher, but the student's interests and preferences should enter into the selection. Good minor authors are perfectly acceptable, and need not be drawn from those listed as suitable for the course.

2 To examine works parallel to one or more of those studied in the course, and observe the relationships.

3 To compare and contrast the works of two authors not studied in the course; to discover the similarities and differences in their ideas, approach, conventions, style and impact.

4 To examine the effect a number of works on the course have had on the social and political development of their times.

5 To examine representative works of a group of authors classified under one period or school, such as Classical, Romantic, or Victorian, and observe the central ideas and methods that characterized their period.

6 To examine such key works as *Lyrical Ballads,* 1798, or *Leaves of Grass,* 1855, and analyse their unique quality and their influence on the history and development of English literature.

7 To examine a number of plays of different periods in the light of the changing theatrical conventions and stage limitations of their times.

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